
**Farm Security Administration,
Historical Section:
A Guide to Textual Records
in the Library of Congress**

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1

Provenance

On January 14, 1944, Elmer Davis, director of the Office of War Information (OWI), formally offered to the Library of Congress, in accordance with a 1903 statute covering the transfer of library materials, "the photographic equipment, files (including photographic prints, negatives, and file control materials), and office furniture" of the Washington Section, Overseas Picture Division, OWI.¹ Librarian of Congress Archibald MacLeish accepted the transfer four days later.²

Although OWI property, the photographic files had been begun by Roy E. Stryker in 1935 for the Historical Section, Division of Information, Resettlement Administration (RA). The Historical Section was absorbed by the Farm Security Administration (FSA) in 1937 and transferred to the Office of War Information in 1942. Until October 1943 the photographic activities of the unit were directed by Stryker. Thus, although the administrative affiliation of the Historical Section changed several times, the direction of the office remained in the same hands and many files survived intact.

From 1944 to 1946 the files were housed in the Library of Congress Photographic Section in the Auditor's Building at 14th Street and Independence Avenue, SW, Washington, D.C. Inquiries regarding FSA-OWI photographs were maintained in separate Library of Congress files. In 1946 the office files, scrapbooks, captions, and photographic prints, negatives, and transparencies were moved to the Library of Congress buildings. A few files appear to have been weeded at some time before the move of the Library's Prints and Photographs Division to the James Madison Memorial Building in 1982.

This finding aid describes the surviving written records of the FSA-OWI photographic unit and accompanies the first microfilm of the nonphotographic materials held by the Library of Congress. The microfilm can be purchased from the Library of Congress Photoduplication Service. In 1964, the Archives of American Art reproduced a sampling of the personnel and travel records, captions, and supplementary reference files at the Library. FSA/WDC 1, totaling 627 frames, can be borrowed through interlibrary loan from the Archives of American Art, 5200 Woodward Avenue, Detroit, Michigan 48202. The Archives of American Art has also microfilmed a selection of pertinent records at the National Archives and personal papers then held by Roy E. Stryker. Stryker's papers have since been given to the University of Louisville and organized and indexed by archivist David Horvath. Microfilms of the Stryker Papers are available through interlibrary loan from the Photographic Archives, University of Louisville, Louisville, Kentucky 40208, or may be purchased from Chadwyck-Healey, Ltd.

The FSA-OWI photographic files, housed in the Prints and Photographs Division Reading Room, are available on Library of Congress microfilm and commercial microfiche. The microfiche set, prepared by Chadwyck Healey, Ltd., follows the broad regional and subject arrangement of the reading

room files. The microfilms, on the other hand, are arranged by specific job assignment and provide access by photographer and location. Copies of the microfilm and FSA-OWI prints and transparencies can be ordered through the Library of Congress Photoduplication Service.

The textual and photographic records are in the public domain.

This finding aid has been prepared by Annette Melville. Lacy Dick, Alan Gevinson, and Elisabeth Betz Parker assisted in preparing the material for filming.

Approximate linear feet (textual records): 14^{2/3} feet.

Notes

1. Transcribed copy of letter from Elmer Davis to Archibald MacLeish, January 14, 1944. Photograph Collections file, Central Services Division, Library of Congress.
2. Carbon copy of letter from Archibald MacLeish to Elmer Davis, January 18, 1944. Photograph Collections file, Central Services Division, Library of Congress.



Roy Stryker (center) with photographers John Vachon (lower left), Arthur Rothstein, and Dorothea Lange, 1950. Stryker Papers, Photographic Archives, University of Louisville, 78.9.1906.



Roy Stryker examining photographs in the FSA office, early 1940s. On the file cabinets behind him are piled stacks of photographic mounts. LC-USZ62-89323

2

Chronology

April 30, 1935	Resettlement Administration (RA) formed as independent agency by Executive Order 7027.
July 10, 1935	Roy E. Stryker becomes chief of Historical Section, Division of Information, RA.
January 1, 1937	RA incorporated into Department of Agriculture through Executive Order 7530 (December 31, 1936).
September 1, 1937	Farm Security Administration (FSA) takes over most RA activities in accordance with Secretary of Agriculture, Memorandum No. 732.
October 1, 1942	Historical Section transferred from Department of Agriculture and established as Division of Photography, Bureau of Publications and Graphics, Domestic Operations Branch, Office of War Information (OWI).
January 1943	Paul Vanderbilt officially begins implementing reorganization scheme for FSA-OWI photo file.
May 1943	Files, staff, and equipment of OWI photographic units consolidated and combined with photographic unit of Office for Emergency Management, creating Division of Photography, News Bureau, Domestic Operations Branch, OWI. Stryker continues as division chief.
October 1, 1943	Stryker resigns. Later begins work with Standard Oil Company (New Jersey).
October 1943	FSA-OWI photo files put under control of Overseas Operations Branch, OWI, and unit renamed Washington Section, Overseas Picture Division.
January 14, 1944	Elmer Davis, director of OWI, officially transfers all files, equipment, and staff of Washington Section to Library of Congress (LC), although materials remain in Auditor's Building and staff on OWI payroll.
February 2, 1944	Vanderbilt appointed Washington Section liaison with Library.
March 15, 1946	LC Photographic Section moved to main Library of Congress building.

3

Scope and Content Note

The best known pictorial record of American life in the 1930s and early 1940s is the photographic collection begun by the Resettlement Administration and continued by the Farm Security Administration and Office of War Information. Headed by Roy E. Stryker (1893-1975), the Resettlement Administration's Historical Section was charged "not only in keeping a record of the administration's projects, but also in perpetuating photographically certain aspects of the American scene which may prove incalculably valuable in time to come."¹ Stryker's photographs portrayed "the America with which the Resettlement deals: sharecroppers, trappers, miners, lumbermen, farmers, plainsmen."² As the Historical Section was absorbed into the Farm Security Administration in 1937 and transplanted to the Office of War Information in 1942, the scope of the project broadened. By 1943 Stryker characterized the FSA-OWI photographic files as containing "the record of the war's impact on the domestic scene since 1942; the record of rural America from 1935—the small town, the farm, the people—and the Administration's record on the land during that time."³

Although the Historical Section dispatched photographers throughout the United States and Puerto Rico, its nerve center was the Washington, D.C., office. The "home office" supplied photographers with film, flashbulbs, and equipment, processed requests for travel funds, projected and justified expenditures, hired and fired personnel, monitored thousands of captions, proofsheets, and contact prints sent to and from the photographers, prepared captions and scripts, processed and printed film, and maintained photoprint, card, and negative files. Aside from handling the paperwork required to maintain photographers in the field, the section supplied photographs without charge to newspaper, magazine, and book publishers and provided prints for exhibits and film strips. The volume of prints handled by the section was considerable. In a typical month, March 1937, the section distributed 988 photographs to publishers and prepared 5,467 prints and 164 enlargements for other Division of Information uses.⁴ In addition the section lent, on a reimbursement basis, photographers to other government agencies for specific prearranged assignments.

The FSA-OWI written records consist of office files, caption lists, supplementary reference files, and scrapbooks spanning the period 1935-44. Properly speaking, routine photo requests handled by the Photographic Section from 1944 to 1946, after the transfer of the files to the Library of Congress, are not FSA-OWI documents. These are listed in the finding aid but were not microfilmed.

A. Office Files

The office files, the first series of documents, are a key to how the section functioned. Whenever possible, the original file headings have been retained and fastened documents kept together. For the convenience of the microfilm

user, the materials within each file have been arranged in chronological order.

Several files are of particular interest. "Budget" includes estimates and justifications for personnel, travel, office and photographic supplies, and communication expenses. "Film Strips," a term used interchangeably with slide films, contains scripts for proposed productions. "Exhibits" chronicles requests and shipment of RA-FSA photographs and prepackaged displays to museums, government offices, fairs, and nonprofit organizations. The correspondence with the Museum of Modern Art became so extensive that after 1940 it was filed under the name of the museum. "Monthly Reports," the statistical summaries of operations, were actually compiled weekly in mid-1936, biweekly from October 1936 to June 1938, and monthly thereafter. The reports generally tabulate the number of prints sent to the publishers, the number prepared for Division of Information use, and the cost of photographic work charged to other agencies. The reports' "Other Activities" category briefly notes exhibitions and publications using RA-FSA materials and, in some cases, the projects of field photographers. "Personnel" includes notices of appointments, resignations, and reclassifications, staff lists, and requests for employment. Of special interest among the undated materials are classification justifications outlining the qualifications and duties of the field photographer. "Travel" consists largely of detailed lists of travel itineraries and expenses. Of special note (under "Travel, Miscellaneous, 1935-1937") is the exchange with Theodor Jung in which Stryker criticizes Jung's work.

B. Captions

The second series comprises numbered caption sheets of photographic negatives and transparencies taken by RA-FSA-OWI photographers (example in Appendix 2). The sheets are in three major sequences: **RA & FSA A-E** (negatives larger than 35mm), **RA & FSA "Miniature"** (35mm negatives usually in strips of five), and **OWI** (negatives of varying sizes). Most sheets list negatives in approximate numeric order, together with letter codes for negative size and short descriptive captions. Generally at the beginning of assignments—each assignment is usually given a block of sequential negatives—appears the photographer's name and the month and year. Some caption lists, particularly those from the early RA period, are cleanly typed, but most are manuscripts or rough typewritten drafts with handwritten corrections. Manuscripts by the photographers are, in some cases, on hotel stationery.

The captioning procedure used by the photographers changed over the course of the project. Indeed, in an interview with Richard Doud of the Archives of American Art in 1964, Stryker stated that if there was one area

in which the project was weak, it was the captioning.⁵ Eventually a system evolved. Although there were exceptions, most photographers sent film to the lab for processing. After Stryker reviewed contact prints or sheets and indicated which images were to be printed for the files, the material was mailed to the photographers for captioning and additional editing. If the photographers took issue with Stryker's selection, the matter could be discussed when they visited the home office. The contact prints or sheets were returned to Washington and the designated images were printed for the file.

The photographer actually wrote two types of captions. The general caption was "a background story about the town, project, or family" that a photo story depicted (see Appendix 3). It sometimes gave information "of a more confidential nature than that appearing in the individual captions."⁶ The general captions were sent to clients upon request. Although some carbon copies are included in box 13, the general captions were intended for the supplementary reference files. The individual captions of specific photographs, on the other hand, were to be strictly factual and under fifty words in length.⁷ These were printed on the file print mounts and typed on the back of every duplicate print sent from the section. As part of the FSA-OWI file reorganization begun in 1943, the captions were standardized, retyped on strips, and affixed to the file mounts.

The important feature of the caption sheets is that they enumerate all negatives made for each assignment—the negatives printed for the files as well as those that were lost or rejected ("killed"). The lists are the only record of the many unprinted FSA-OWI negatives still in the files. Checking fifty killed negatives—too small a sampling on which to base a definitive report—I found that the earliest RA rejects were either missing from the files or punched through the frame. After the first year, however, many rejects, often nicked or marked "killed" on the envelopes, were saved for the files.

Unfortunately, not all the caption sheets have survived. Marion Post Wolcott's work in Belle Glade, Florida, in 1939, for example, is not represented, although it is covered in Supplementary Reference File 1586.⁸ The sheets were regarded as drafts for the finished captions and were not routinely saved. In fact, a procedural note in the Paul Vanderbilt Papers indicates that caption lists were intended to be discarded after the photo mounts and caption cards were prepared.⁹ Like so many other FSA-OWI office practices, procedures for the caption sheets developed independently throughout the section's operations and were not consistent. Although fragmentary and difficult to interpret, the surviving lists document the scope of each assignment and can be used to order photographic prints from the Library of Congress Photoduplication Service. For ordering prints, it is necessary to convert the FSA-OWI size code to the current Library of Congress negative series prefix. A conversion chart is included as Appendix 1.

C. Supplementary Reference Files

The third major series consists of the supplementary reference files. These hold general captions and background information on the photographers' assignments. Stryker encouraged photographers to collect related brochures, maps, and clippings as well as to keep accurate notes. The files are arranged by the microfilm "lot" numbers that were assigned when the photographs were microfilmed in the mid-1940s. **Not all microfilm lots have a corresponding reference file.** For the convenience of the microfilm user, photocopies of the microfilm lot cards have been added to the files.

The supplementary reference files include manuscripts and typescripts of considerable interest. Of note are original drawings from Jack Delano's railroad trip across the United States for the OWI (Supplementary Reference File 227), long handwritten captions by Dorothea Lange on migrant agricultural workers in California (Supplementary Reference File 344-345), letters and picture stories by Jean Lee, Russell Lee's wife and traveling companion, and occasional shooting scripts or slide scripts.

D. Scrapbooks

The last series is made up of scrapbooks of newspaper and magazine articles. The Historical Section collected clippings that either reported RA-FSA activities or reproduced photographs generated by the section. The clippings were pasted to 23-by-19-inch sheets that are now extremely brittle. For some articles, bibliographic citations were typed and clipped to the sheets. Although uneven in coverage and missing key stories—there is little on the controversy regarding Rothstein's skull photographs—they give some indication of how the FSA was represented in the press and to what extent the photographs were published. The represented publications range from trade organs such as *American Cotton Grower* to popular magazines such as *Life* and *McCalls*. The clippings seem to have been organized originally in sections for newspaper, rotogravure, and magazine stories.¹⁰ When the material was reexamined in 1984, the distinctions between categories seemed so vague—copies of the same articles were glued in different sections—that sheets were refiled in general chronological order. The exception is the box of clippings reporting activities in the RA-FSA regions. The reader should be warned that in many cases articles from different months are glued to the same page. Of interest under "Miscellaneous" is a chart reporting the publication history of Dorothea Lange's "Migrant Mother."

The FSA-OWI office files, captions, scrapbooks, and supplementary reference files document the daily operations of the section, but they are by no means the only surviving FSA-OWI textual records (see Appendix 4). Stryker instructed photographers to address field correspondence to his home, 3000 39th Place, NW, Washington, D.C. "Telegrams, packages, pic-

tures, and official mail" were to be sent to the section office, according to a procedural note in the Vanderbilt Papers.¹¹ Field correspondence exchanged by Stryker with the photographers, informal news or "gossip sheets," and other unofficial records are found in the Stryker Papers at the University of Louisville. The National Archives has relevant materials in the record group of the Farmers Home Administration (RG 96), the agency that inherited the records of the FSA and its predecessor. In the general correspondence of the Office of the Administrator, two series (Washington Office, 1935-1938, and Cincinnati Office, 1935-1942) have photo-related documents under the classification numbers 167 (photography) and 168 (exhibits). It is possible that documents relating to assignments executed by FSA-OWI photographers lent to other agencies are found in the record groups of those agencies. Another, though smaller, cache of materials is the Paul Vanderbilt Papers in the Archives of American Art in Washington, D.C. Vanderbilt devised the present organizational scheme of the FSA-OWI photo files and supervised their processing in the mid-1940s. His papers include reports describing his classification system, some FSA-OWI office records, and notes for a projected history of the FSA-OWI photo project.

Notes

1. U.S. Resettlement Administration, *First Annual Report* (Washington: Government Printing Office, 1935), p. 97.
2. From "Miniature Camera in Resettlement Administration Photography" (carbon copy), attached to letter (carbon) to William D. Morgan from Roy E. Stryker, August 25, 1936. Correspondence, General, 1936, box 2, FSA-OWI Textual Records, Prints and Photographs Division, Library of Congress.
3. Letter (transcription) to Jonathan Daniels from Roy E. Stryker, September 13, 1943. Microfilm NDA8, personal papers held by Stryker in 1964, Archives of American Art, Washington, D.C. Also reproduced on the University of Louisville microfilm of the Stryker Papers, reel 3.
4. Report for March 1937. Monthly Reports, 1937-1938, box 4, FSA-OWI Textual Records, Prints and Photographs Division, Library of Congress.
5. Roy Stryker in interview with Richard Doud, June 13, 1964. Transcript of tape 2, side 2, p. 33. Archives of American Art, Washington, D.C.
6. "Suggestions to Photographers Regarding Captions" (carbon copy). Paul Vanderbilt Papers, box 3, Archives of American Art, Washington, D.C.
7. *Ibid.*
8. Readers should check both captions and supplementary reference files for information on specific assignments.
9. "Suggestions to Photographers Regarding Captions" (carbon copy). Paul Vanderbilt Papers, box 3, Archives of American Art, Washington, D.C.
10. "Historical Section Scrapbook" (carbon copy). Paul Vanderbilt Papers, box 3, Archives of American Art, Washington, D.C.
11. "Correspondence" (carbon copy). Paul Vanderbilt Papers, box 3, Archives of American Art, Washington, D.C.

4

Description of Series

Container Numbers	Microfilm Reels	Series
Boxes 1-8	Reels 1-8	Office Files, 1935-1944. (8 boxes) Transcripts and carbon copies of incoming and outgoing correspondence, reports, memoranda, letters and memoranda received, vouchers, brochures, and miscellaneous administrative records. Alphabetically arranged by subject headings used by originating agency and subdivided by date. Material within files arranged chronologically.
Boxes 9-16	Reels 8-12	Captions, 1935-1944. (7 boxes) Captions in typescript, manuscript, and carbon copy for negatives produced by RA, FSA, and OWI photographers. Arranged numerically in three sequences based on format, medium, and originating agency. Gaps in sequence.
Boxes 17-30	Reels 13-20	Supplementary reference files, 1935-1944. (13 boxes) Reports, letters, and descriptive captions in manuscript, carbon copy, and typescript, as well as brochures, newspaper and magazine clippings, and maps relating to specific RA, FSA, and OWI photo stories. Arranged by lot numbers assigned before photographs were microfilmed in mid-1940s. Photocopies of lot descriptions added in 1984.
Box 31	Not microfilmed	Duplicates, 1935-1944. (partial box) Exact duplicates of materials in office file, caption, and supplementary reference file series.
Boxes 31-33	Not microfilmed	LC Reference Correspondence, 1944-1946. (2 boxes and partial box) Photograph and information requests and carbon copies of replies.

Container Numbers	Microfilm Reels	Series
Oversize boxes 1-12	Reels 21-23	Scrapbooks, 1935-1942. (12 boxes) Magazine and newspaper clippings reproducing RA, FSA, or OWI photo- graphs or pertaining to activities of the agencies. Oversize box 1 arranged by RA-FSA region. Remaining boxes arranged by date. Source or citation provided for most articles. Dupli- cates not microfilmed.



Christmas card of the OWI photo unit, 1943 or 1944. Tumbling from the drawer are staff portraits mounted and captioned as standard FSA-OWI file prints. Roy Stryker (in picture frame, upper left) "oils" the entire operation—(reading counterclockwise) the exhibits preparator, field photo-
graphers, laboratory technicians (two cards), writer-liaison personnel, file clerks, and administrative
staff. Charlotte Aiken Papers, Archives of American Art, Smithsonian Institution.



Enlargement prepared by the FSA laboratory for the world's largest photomural. Promoting defense
bond sales, the mural covered the entire east wall of the upper level of Grand Central Terminal in
New York City. The enlargements for the full soldier measured thirty-two feet in height and were
mounted on composition board and anchored by steel scaffolding. Photo by Marian Post Wolcott,
1941. LC-USF34-90304-D

5

Container and Microfilm Reel List

Container Number	Microfilm Reel	Contents
Box 1	Reel 1	OFFICE FILES Advisory Committee on Photogrammetry 1938 1939-1941 Automotive Council for War Production, 1942-1943 Budget 1935-1936, 1938 1939-1940 1941 1942-1943 Clearances 1942-1943 Army, 1942-1943 Government Agencies, 1942-1943 <i>Click</i> (Magazine), 1941-1943 Committee on Visual Information, 1940 Correspondence Field 1935 1936 1937 1938 1939, 1941 Cincinnati Office, 1942 General 1935 1936 1937 1938 1939-1941 1942-1943 Department of Agriculture, 1943 Department of Labor, 1942-1944 Dick, Sheldon, 1938-1940
Box 2	Reel 2	Exhibits 1938 1939
Box 3	Reel 3	

Container Number	Microfilm Reel	Contents
		1940 January-1940 June 1940 July-1940 December 1941 Costs, 1939 Miscellaneous, 1942 Regional 1939 June-1940 April 1940 May-1940 December
Box 4	Reel 4	Film Distribution Committee, 1941 Film Strips (Slide Films) 1936-1937 1938 1939 1940 1941-1942 Undated Information, General, 1938-1940 Latin America 1939-1940 1941 Undated Miscellaneous Monthly Reports 1935-1936 1937-1938 1939 1940-1941 Motion Pictures 1934-1935 1936 1937-1938 1940-1941 Undated
Box 5		Museum of Modern Art 1941 1942 1943 "Road to Victory," 1942

Container Number	Microfilm Reel	Contents
	Reel 5	National Archives, 1942-1943 National Council of Soviet-American Friendship, 1943 National Youth Administration, 1939-1942 Office for Emergency Management, 1942-1943 Office of Education 1942-1943 Directories, 1943-1944 Office of Facts and Figures, 1942 Personnel
	1935	1935
	1936	1936
	1937	1937
	1938	1938
	1939	1939
	1940	1940
	1941	1941
	Undated	Undated
Box 6		Pictures, Outside Agencies 1942 1943 Undated Posters, 1941-1942 Property Reports, 1941 Raper, Arthur, 1942 Reimbursements, Photographic Work
	1936-1937	1936-1937
	1941-1943	1941-1943
	Requests for Photographs	Requests for Photographs
	1937-1941, RA	1937-1941, RA
	1941	1941
	1942-1943	1942-1943
	Requests for Reference Materials	Requests for Reference Materials
	1942	1942
	1943	1943
Box 7		Requisitions, Field 1937-1938

Container Number	Microfilm Reel	Contents
		1939
		1940
		1941-1942
	Reel 7	Richie, Robert Yarnell, 1942-1943
		Shriro, Morris A., 1935-1936
		Slide Film Showings, 1940-1942
		Slides (Requisitions), 1939-1940
		Space, 1941
		Stryker, Roy E., 1936-1943
		Suit for Libel, 1938-1939
		Travel
		Miscellaneous
		1935-1937
		1938-1943
Box 8		Rothstein
		1935
		1936
		1937
	Reel 8	Stryker
		1935
		1936
		1937
		1938
		Visual Education
		1937-1938
		1939-1940
		War Rationing Board, 1942-1943
Box 9		CAPTIONS
		RA & FSA NEGATIVES, A-E SERIES
		1- 4,770
		4,771- 5,999
		6,003- 8,217
		8,300- 9,999
		10,000- 12,904
		13,084- 15,960
		16,043- 20,268
		22,000- 26,246
		26,247- 28,636

Container Number	Microfilm Reel	Contents
Box 10		30,000- 31,578
		31,579- 33,756
		33,757- 36,451
		36,452- 38,337
		38,338- 39,999
	Reel 9	40,000- 41,550
		41,551- 43,691
		43,692- 45,569
		45,570- 48,830
		50,157- 51,441
		51,442- 53,793
		53,795- 56,579
		56,580- 58,726
		58,918- 59,999
		62,764- 64,362
		64,363- 70,110
		70,111- 71,562
		71,563- 74,071
		80,000- 81,777
		81,778- 90,323
		100,000-100,739;
		110,000-110,182
		RA & FSA "MINIATURE" SERIES
		1M- 329M
		330M- 597M
		598M- 812M
	Reel 10	1,000M- 1,180M
		2,000M- 2,349M
		2,350M- 2,975M
		3,035M- 4,323M
		5,000M- 6,398M
		6,500M- 9,256M
		11,000M-11,699M
		11,700M-12,000M
		12,001M-12,301M
		12,302M-12,668M
		12,669M-12,977M
		12,978M-16,225M
		20,000M-21,071M
		21,072M-31,288M
Box 13		12,978M-16,225M

Container Number	Microfilm Reel	Contents
		General Captions Miscellaneous Puerto Rico Insular Government, 1938-1942
		OWI NEGATIVE SERIES 18- 269 270- 1,605 1,735- 4,941
Box 14	Reel 11	5,142- 7,064 7,065- 8,621 8,622-10,001 10,002-12,277 12,316-14,465 14,466-15,981 15,982-18,373 18,385-19,991 20,000-21,983 22,006-23,908 23,912-25,365
Box 15		25,366-27,940 27,941-29,893 30,013-30,710 30,711-32,177 32,178-33,688 33,700-34,488 34,490-35,997 36,000-39,996 40,186-43,380
	Reel 12	53,696-55,966
Box 16		Collier (3 folders) Color transparencies Miscellaneous
Box 17	Reel 13	SUPPLEMENTARY REFERENCE FILES

Container Number	Microfilm Reel	Contents
		4
		6
		11
		12
		16
		18
		22
		24
		28
		31
		32
		33
		34
		37
		39
		42
		43
		44
		45
		63
		64
		67
		71
		83
		102
	Box 18	116
		120
		121
		122
		123
		124
	Reel 14	125
		126
		127
		132
		140
		142
		154
		159
		162

Container Number	Microfilm Reel	Contents
		164
		165
		169
		177
		192
		206
		211
		217
		220
		221
		227
		229
		230
		231
Box 19		241
		251
		258-260
		263
		271
		273
		277
		285
		286
		287
		292
		297
		298
		299
		300
		301
		302
		303
		304
		305
		306
		307
		308
		311
		319-320

Container Number	Microfilm Reel	Contents
Box 20	Reel 15	321
		322
		323
		324
		325
		326
		327
		334
		335
		338
		339
		342
		344-345
		346
		347
		348
		354
		358
		361
		362
		367
		377
		382
		384
		388
		412
Box 21		415
		422
		424
		429
		437
		438
		440
		442
		448
		455
		456
		468
		484
		496

Container Number	Microfilm Reel	Contents
		500
		509
		510
		511
		514
		517
		518
		523
		525
		526
		527
		534
		536
		537
		538
		545
		546
		547
		549
		551-557
		574
		580
		582
		588
Box 22		593
		596
		600
		603
		604
		616
		639
		648
		649
		654
		656
		687
Reel 16		700
		724
		739
		745

Container Number	Microfilm Reel	Contents
		748
		754
		755
		758
		759
		761
		765
		768
		769
		774
		775
		785
		786-791
		803
		829
		834
		845
		852
		862
		863-876
Box 23		882-885
		898
		906
		936
		940
		944-945
		954
		959
		961
		963
		975
		979
		981
		986
Reel 17		994
		1003
		1025
		1039
		1043
		1050

Container Number	Microfilm Reel	Contents
		1058
		1060
		1063
		1072
Box 24		1078
		1079
		1080
		1081
		1083
		1084
		1088
		1100
		1105-1106
		1111
		1114
		1118
		1122
		1130
		1132
		1133
		1134
		1140
		1146
		1150
		1153
		1157
		1158
		1161
		1162
		1166
		1167
		1178
		1180
		1193-1197
		1206
		1207
		1209
Box 25		1210
		1216
		1220

Container Number	Microfilm Reel	Contents
		1222
		1228
		1236
		1239
		1241
		1248
		1258
		1260
		1269
		1273
		1276
		1302
		1311
		1313
		1316-1317
		1321
		1327
		1330
		1331
		1332
		1333
		1345
		1350
		1351
		1360-1362
		1389
		1397
		1406
		1419
		1422
Reel 18		1445
		1447
		1463
		1465
		1477
		1481
		1482
		1483
Box 26		1495
		1496
		1497

Container Number	Microfilm Reel	Contents
		1498
		1499
		1500
		1503
		1506
		1508
		1509
		1516
		1517
		1518
		1519
		1520
		1521
		1522
		1524
		1531
		1532
		1533
		1534-1536
		1538
		1539
		1540
		1541
		1546
		1547-1548
		1564
		1574
		1575
		1585
		1586
Box 27		1592
		1593
		1594
		1606
		1607
		1608
		1611
		1613
		1614
		1616

Container Number	Microfilm Reel	Contents
		1618
		1621
		1626
		1631
		1637
		1643
		1644
		1646
		1649
		1650
		1653
		1655
Reel 19		1656
		1657
		1659
		1666
		1667-1669
		1671
		1676
Box 28		1686
		1696
		1700
		1713
		1714
		1715
		1716
		1717
		1718
		1719
		1771
		1772
		1773
		1777
		1786
		1790
		1793
		1801
		1803
		1804
		1806

Container Number	Microfilm Reel	Contents
	1808	
	1811	
	1812	
	1813	
	1814	
	1815	
	1816	
	1817	
	1818	
	1819	
	1820	
	1822	
	1825	
	1827	
	1833	
	1842	
	1845	
	1846	
	1847	
	1848	
	1849	
	1854	
	1855	
	1857	
	1865	
	1867	
	1868	
	1878	
	1895	
	1901	
	1906	
	1910	
	1912	
Box 29	1913	
	1915	
	1926	
	1936	
	1937	
	1941	

Container Number	Microfilm Reel	Contents
	Reel 20	1942
		1945
		1947
		1950
		1971
		1972
		1973
		1994
		1995
		1998
		2000
		2002
		2004
		2007
		2015
		2024
		2032
		2035
		2043
		2050
		2053
		2056
		2070
		2075
		2088
		2093
		2097
		2104
		2107
		2110
		2114
		2116
		2117
		2118
		2158
		2159
		2160
		2161
		2162
		2168

Container Number	Microfilm Reel	Contents
Box 30	2169	
	2171	
	2172	
	2182	
	2183	
	2184	
	2186	
	2188	
	2192	
	2194	
	2195	
	2219	
	2220	
	2227	
Box 31	2236	
	2237	
Box 31	Not microfilmed	DUPLICATES (14 folders)
Box 32	Not microfilmed	LC REFERENCE CORRESPONDENCE, 1944-1946 [A-B missing] C-Cl Co-Con Coo-Cz D-Dw E-Ey [F-K missing] L-Lif Lin-Ly Mac Mai-Mes Met-Miz Mo-Mur Mus N-Net
Box 33	Not microfilmed	New-Nor O-Pat Pau-Phi

Container Number	Microfilm Reel	Contents
		Pho-Pu [Q-T missing] Uni United States [government offices] (2 folders) V-Wal War-Win Wis-Zu
	Oversize box 1 Reel 21	SCRAPBOOKS Newspaper clippings RA-FSA Regions 1-9, 11, 12
	Oversize box 2	Newspaper and magazine clippings 1935
	Oversize box 3	Newspaper and magazine clippings 1936 January-1936 June
	Oversize box 4 Reel 22	Newspaper and magazine clippings 1936 July-1936 December
	Oversize box 5	Newspaper and magazine clippings 1937 January-1937 March
	Oversize box 6	Newspaper and magazine clippings 1937 April-1937 December
	Oversize box 7	Newspaper and magazine clippings 1938
	Oversize box 8	Newspaper and magazine clippings 1939 January-1939 June
	Oversize box 9	Newspaper and magazine clippings 1939 July-1939 December
	Oversize box 10	Newspaper and magazine clippings 1940-1941
	Oversize box 11 Reel 23	Newspaper and magazine clippings 1942 Undated Miscellaneous
	Oversize box 12 Not microfilmed	Newspaper and magazine clippings Duplicates



Edwin Rosskam and Milton Tinsley of the visual unit of the FSA making a scale pasteup for the defense bond sales mural. Washington, D.C., 1941. Photograph by John Collier.

LS-USF34-81652-D

Appendix 1: Negative Code Conversion Chart

Letters following negative numbers in the FSA-OWI caption sheets indicate negative size. The Library of Congress has assigned a unique prefix to each series of similarly sized, black-and-white negatives produced by the FSA and the OWI. The chart below converts FSA-OWI letter codes to current LC series. For example, the OWI negative 14068-D, made by Jack Delano in 1943 and listed on a caption sheet in box 14, is now filed as LC-USW3-14068 in the Prints and Photographs Division. Readers using caption sheets to request black-and-white photographic copies should order the desired image by the current LC negative number. Many killed negatives, particularly from the Resettlement Administration period, have not survived.

Letter Code	Negative Size	Current LC Prefix
Farm Security Administration		
A	8 by 10 inch	LC-USF342
B	5 by 7 inch	LC-USF341
C	4 by 5 inch	LC-USF34
D	3 1/4 by 4 1/4 inch	LC-USF34
E	2 1/4 by 2 1/4 inch	LC-USF34
M	35mm (in 5-frame strips)*	LC-USF33
ZA	8 by 10 inch (copy)	LC-USF345
ZB	5 by 7 inch (copy)	LC-USF344
ZC	4 by 5 inch (copy)	LC-USF343
ZD	3 1/4 by 4 1/4 inch (copy)	LC-USF343
ZE	2 1/4 by 2 1/4 inch (copy)	LC-USF343
Office of War Information		
A	8 by 10 inch	LC-USW32
B	5 by 7 inch	LC-USW31
C	4 by 5 inch	LC-USW3
D	3 1/4 by 4 1/4 inch	LC-USW3
E	2 1/4 by 2 1/4 inch	LC-USW3
M	35mm (in 5-frame strips)	LC-USW29
ZA	8 by 10 inch (copy)	LC-USW35
ZB	5 by 7 inch (copy)	LC-USW34
ZC	4 by 5 inch (copy)	LC-USW33
ZD	3 1/4 by 4 1/4 inch (copy)	LC-USW33
ZE	2 1/4 by 2 1/4 inch (copy)	LC-USW33

* Some negatives, such as those of Walker Evans, are cut into single frames.

Appendix 2: Sample Caption Sheet

Excerpt from caption sheet in RA-FSA A-E series, box 9. There is no supplementary reference file for this group of images.

Month and year of assignment	Location	Photographer
	UNITED STATES DEPARTMENT OF AGRICULTURE FARM SECURITY ADMINISTRATION WASHINGTON	ROTHSTEIN
February, 1942	WESLACO, TEX. FSA CAMP.	
22013-D	MONUMENT TO MERCER G. EVANS, IN WHOSE HONOR THE COMMUNITY IS NAMED, FSA CAMP, WESLACO, TEXAS	
22019-D	COMMUNITY TRAFFIC OFFICER, FSA CAMP, WESLACO, TEXAS	
22020-D	IRRIGATION CANAL AT ENTRANCE TO FSA CAMP, WESLACO, TEXAS	
22021-D	KILLED	
22022-D	MEMBER OF LOCAL BUSINESSMEN'S COMMITTEE DRESSED AS MEXICAN BANDIDO, CHARRO DAYS, BROWNSVILLE, TEXAS	
22023-D	KILLED	
22024-D	DANCE FOR OFFICERS, EL RANCHO GRANDE, CHARRO DAYS	
22025-D	COMMITTEE MEMBER AT EL RANCHO GRANDE, CHARRO DAYS	
22026-D	ARMY OFFICER IN A MEXICAN MOOD, EL RANCHO GRANDE DANCE, CHARRO DAYS	
22027-D	BASEBALL GAME, SATURDAY AFTERNOON, FSA CAMP, WESLACO	
22028-D	CAMPER AND WORKER AT FSA CAMP, WESLACO	
22029-D	KILLED	
22030-D	CHILDREN AT CHARRO DAYS FIESTA	
22031-D	JITTERBUGS AT EL RANCHO GRANDE, CHARRO DAYS	
22032-D	LIBERTY BELLE AND OTHERS AT DANCE FOR ENLISTED MEN, EL RANCHO GRANDE	
22033-D	USO CHAPERONES AT DANCE FOR ENLISTED MEN AT EL RANCHO GRANDE	
22034-D	DANCE FOR ENLISTED MEN, EL RANCHO GRANDE	
22035-D	GUARDIANS OF THE PEACE, DANCE FOR ENLISTED MEN, EL RANCHO GRANDE	
22036-D	SOUVENIR AT THE TRIPLE L CLUB DANCE, CHARRO DAYS FIESTA	
22037-D	BOY MUSICIAN, FSA CAMP, WESLACO	
22038-D	JASPER DRAKE, FSA CAMP, WESLACO, TEXAS	
22039-D	EL RANCHO GRANDE, CHARRO DAYS. THE CHARRO IS A LOCAL RESTAURANT KEEPER IN BROWNSVILLE	
22040-D	KILLED	
	Negative size code	
Negative number	Not printed for FSA files. Negative might exist at LC.	

Appendix 3: Excerpt from General Caption

Excerpt from general caption in supplementary reference file 302 in box 19. This reference file is numbered to correspond to the microfilm of the Dorothea Lange photo-assignment. The actual photoprints have been refiled by region and subject in the FSA-OWI files in the Prints and Photographs Division Reading Room. No caption sheets for the individual photographs have survived in the RA-FSA A-E series, although there are caption cards in the reading room for the printed images.

DATE: August 8, 1939
PLACE: Yakima Valley, Yakima County, Washington
SUBJECT: Migratory families in the Yakima Valley

Three migratory families camped in "Ramblers Park" on the banks of the Yakima River. Two of these families are travelling together. There are 15 people in the group. One of these families has nine children. They came originally from Northeastern Oklahoma, and have been migrating with the crops since 1936. Note: Still carrying a roll of kitchen linoleum. They have come into the Yakima Valley to work in the pear harvest. Pear growers do not provide housing or camps. The wages (season 1939) are 40¢ per box, and they quote \$1.90 per day as average day's wage, but work is highly irregular. After the pears they will work in apples, then in hops. The Yakima Valley season ends in mid-October.

All local workers (season 1939) are cut off from relief in this valley when harvests start regardless of ability to work in the fields and orchards or condition of health or susceptibility to lead poisoning from sprayed trees.

The third family (far tent) originally came from Texas, tried to make a start in New Mexico in 1936. Failed there, now migratory workers on Pacific coast. The woman wears a "cotton patch bonnet".

The Farm Security Administration is now (August 1939) constructing a standard camp for migratory workers in this valley.

Refer to negatives:

20279 E
20287 E
20288 E
20289 E
20297 E
20300 E
20301 E
20376 C
20382 C
20390 C
20402 C

Appendix 4: Other Repositories of FSA-OWI Textual Records

A. Archives of American Art, Washington, D.C.

From 1963 to 1965 Richard K. Doud collected information on federally funded art programs of the New Deal for the Archives of American Art. Assisted by a Ford Foundation grant, Doud interviewed Roy Stryker, photographers, office staff, and government officials who had been instrumental in the FSA-OWI photo project. He also arranged for the microfilming of many personal papers lent by Roy Stryker and of selected documents at the Library of Congress and the National Archives. Doud's unpublished manuscript, microfilmed in 1984, as well as transcripts of the interviews are available at the Archives of American Art. Access to some materials in the Oral History Collection is limited to those who have obtained the written permission of the interviewees or their delegates. Archives staff can provide addresses of these parties and other information on restricted collections. Material on microfilm may be borrowed through interlibrary loan. Requests should be placed through a library and sent to the Archives of American Art, 5200 Woodward Avenue, Detroit, Michigan 48202.

Transcribed Interviews with Richard Doud

Charlotte Aiken (office staff, Historical Section) with Helen Wool (secretary, Historical Section). Washington, D.C. April 17, 1964. 42 pp. Restricted.

C. B. Baldwin (administrator, FSA, 1940-43). Greenwich, Connecticut. February 24, 1965. 34 pp.

John Collier (photographer). Sausalito, California. January 18, 1965. 33 pp. Restricted.

Jonathan Daniels (administrative assistant to President Roosevelt). Raleigh, North Carolina. June 14, 1965. 10 pp.

Jack Delano (photographer) and his wife Irene Delano. San Juan, Puerto Rico. June 12, 1965. 63 pp.

Romana Javitz (picture librarian, New York Public Library). New York City, New York. February 23, 1965. 36 pp.

Theodor Jung (photographer). San Francisco, California. January 19, 1965. 23 pp.

Dorothea Lange (photographer). New York City, New York. May 22, 1964. 23 pages.

Russell Lee (photographer) with his wife Jean Lee (writer, Historical Section). Austin, Texas. June 2, 1964. 41 pp.

Robert Hudgens (official, RA-FSA). Chapel Hill, North Carolina. June 1, 1965. 27 pp. Restricted.

Carl Mydans (photographer). New York City, New York. April 29, 1964. 31 pp.

Gordon Parks (photographer). New York City, New York. December 30, 1964. 16 pp.

Edwin Rosskam (writer-photographer) with his wife Louise Rosskam (writer/photographer). Roosevelt, New Jersey. August 3, 1965. 70 pp.

Arthur Rothstein (photographer). New York City, New York. May 25, 1964. 31 pp.

Ben Shahn (photographer). Roosevelt, New Jersey. April 14, 1965. 31 pp. Restricted.

Edward Stanley (executive news photo editor, Associated Press). New York City, New York. July 27, 1965. 22 pp. Restricted.

Roy Stryker (chief, Historical Section). Montrose, Colorado. October 17, 1963. 38 pp.

——— Montrose, Colorado. June 13-14, 1964. 94 pp.

——— Montrose, Colorado. January 23, 1965. 60 pp.

Rexford Tugwell (administrator, RA, 1935-36) with his wife Grace Tugwell. Santa Barbara, California. January 21, 1965. 28 pp. Restricted.

John Vachon (photographer-office staff member, Historical Section). New York City, New York. April 28, 1964. 23 pp.

Paul Vanderbilt (OWI and LC staff member). Madison, Wisconsin. November 10, 1964. 36 pp.

Marion Post Wolcott (photographer). Mill Valley, California. January 18, 1965. 26 pp.

Helen Wool (secretary, Historical Section) with Charlotte Aiken (office staff member, Historical Section). Washington, D.C. April 17, 1964. 42 pp. Restricted.

Microfilms

3134. Richard Doud Papers. "An American Portrait: Photodocumentation by the Farm Security Administration," typescript (carbon copy) given by Richard K. Doud. 129 pp. Completed in 1965, this informative unpublished report is based on Doud's three-year research project. Filmed in 1984. Frames 392-532.

FSA/WDC 1. Farm Security Administration Papers. Selected RA-FSA-OWI textual records held by the Prints and Photographs Division, Library of Congress. Filmed in 1964. 1 reel.

FSA/WDC 2. Farm Security Administration Papers. Selected RA-FSA textual records from Record Group 96, Farmers Home Administration. Relates largely to exhibits. Filmed in 1964. 1 reel.

NDA 4. Roy E. Stryker Papers. Selected personal papers lent by Roy E. Stryker. Includes descriptive accounts and publications on the FSA. Filmed in 1964. 1 reel.

NDA 8. Roy E. Stryker Papers. Selected personal papers lent by Roy E. Stryker. Includes Stryker's personal records, fieldwork outlines for photographers, and information on exhibits. Filmed in 1964. 1 reel.

NDA 9. Roy E. Stryker Papers. Selected personal papers lent by Roy E. Stryker. Largely articles and publications on the FSA. Filmed in 1964-65. 1 reel.

NDA 16. Helen Wool Papers. Photographs of FSA-OWI staff donated by Helen Wool. Filmed in 1964. Frames 1-8.

——— Charlotte Aiken Papers. Photographs of FSA-OWI staff donated by Charlotte Aiken. Filmed in 1964. Frames 9-36.

NDA 21. Jack Delano Papers. Letters received from Roy E. Stryker by Jack Delano, 1939-43. Lent by Jack Delano. Filmed in 1965. 1 reel.

NDA 24. Roy E. Stryker Papers. Selected personal papers lent by Roy E. Stryker. Includes articles, miscellaneous correspondence, and speeches, 1935-64. Filmed in 1963-65. 1 reel.

NDA 25. Roy E. Stryker Papers. Correspondence between Roy E. Stryker and Jack Collier, Jack Delano, Walker Evans, Edwin Locke, Arthur Rothstein, and John Vachon, 1935-43. Lent by Stryker. Filmed in 1964-65. 1 reel.

NDA 26. Roy E. Stryker Papers. Correspondence between Roy E. Stryker and Arthur Rothstein (frames 1-77) and John Vachon (frames 78-320). Lent by Stryker. Filmed in 1964-65. 1 reel.

NDA 30. Roy E. Stryker Papers. Correspondence between Roy E. Stryker and Marion Post Wolcott (frames 1-490) and Dorothea Lange (frames 491-917). Lent by Stryker. Filmed in 1966. 1 reel.

NDA 31. Roy E. Stryker Papers. Correspondence between Roy E. Stryker and Russell Lee. Lent by Stryker. Filmed in 1966. 1 reel.

Personal Papers Not on Microfilm

Paul Vanderbilt Papers, 1900-1968. FSA-OWI materials, largely in box 3, include copies of Stryker's memoranda, reports, and gossip sheets and miscellaneous materials relating to Vanderbilt's classification scheme for FSA-OWI materials and operations of the LC Photographic Section. Total collection contains approximately 12,000 items in 12 boxes. Donated by Paul Vanderbilt in 1981.

Published Descriptions

Archives of American Art. *A Checklist of the Collection*. Washington: Archives of American Art, Smithsonian Institution, 1977. ca. 150 pp. Z6616.A2A68 1977

——— *The Card Catalog of the Oral History Collections of the Archives of American Art*. Wilmington, Del.: Scholarly Resources, 1984. 343 pp. N6536.A73 1984

McCoy, Garnett. *Archives of American Art: A Directory of Resources*. New York: Bowker, 1972. 163 pp. Z6611.A7M3

B. National Archives, Washington, D.C.

Record Group 96, Farmers Home Administration. The Farmers Home Administration, created as the successor to the FSA by the Farmers Home Administration Act of August 14, 1946, absorbed the records of its parent agency. No distinct group of textual records of the Historical Section survives among the records of the Information Division, the division that monitored the FSA photo project, publications, radio work, and films. The office files apparently were transferred intact to the OWI in 1942, and became Library of Congress property in 1944. Nevertheless, copies of Historical Section reports and memoranda that passed through the RA-FSA central office are retained in the administrator's correspondence. This is arranged in two series: Washington Office, 1935-1938 (materials left in Washington when part of the agency moved to Cincinnati in April 1942) and Cincinnati Office, 1935-1942 (materials that were transferred to Cincinnati). Both series use a numeric classification scheme. Material relating to the FSA photo project is concentrated in the 160s (public relations), particularly under 167 (photography) and 168 (exhibits).* Some records were microfilmed for the Archives of American Art in 1964. It is possible that textual records documenting assignments of FSA-OWI photographers lent to other government agencies, such as the Public Health Service, might be located in the record groups of these agencies.

The preliminary inventory of Office of War Information Record Group 208 lists no distinct body of textual records from the OWI, Overseas Picture Division, Washington Section, the office that amalgamated the FSA photo project with other OWI photographic units.

Published Descriptions

Brown, Stanley W., and Virgil E. Baugh. *Preliminary Inventory of the Records of the Farmers Home Administration (Record Group 96)*. Washington: National Archives, 1959. 62 pp. CD3026.A32 No. 118

Helton, H. Stephen. *Preliminary Inventory of the Records of the Office of War Information (Record Group 208)*. Washington: National Archives, 1953. 149 pp. CD3026.A32 No. 56

C. University of Louisville, Photographic Archives

Roy E. Stryker Papers, 1924-1972. Stryker presented his personal papers in installments to the University of Louisville between 1964 and 1971. The papers are rich in FSA-OWI materials and include gossip

*The FSA Committee on Exhibits, which included Stryker and the director of the Special Skills Division, coordinated exhibit preparation and distribution. The Historical Section shared responsibility for exhibits with other offices.

sheets, correspondence with field photographers, shooting scripts, outlines, memoranda, photographs, and related pamphlets, articles, and books published during and after the project. By and large, these seem to be the "unofficial" FSA-OWI records that Stryker kept at his home; the papers contain copies of some FSA-OWI materials that have not been located in other archives. Many items were microfilmed by the Archives of American Art in 1964-65 before they were given to the university, and organized and indexed by archivist David Horvath. All manuscripts, photographs, and selected publications are available in a 15-reel microfilm set with a published guide. The papers document Stryker's early years at Columbia as well as his post-FSA projects. The total collection measures approximately 30 linear feet.

Published Descriptions

Horvath, David G. *Roy Stryker Papers, 1912-1972: A Guide to the Microfilm Edition*. Sanford, N.C.: Microfilming Corporation of America, 1982. 142 pp. Z7136.D63467 1982. Now available from Chadwyck-Healey, Ltd.

